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AMERICAN FOLK MUSIC AND FOLKLORE RECORDINGS 1989

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AMERICAN FOLK MUSIC AND FOLKLORE RECORDINGS 1989
A SELECTED LIST

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American Folklife Center
Library of Congress
Washington 1990

SELECTION PANEL FOR 1989

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INTRODUCTION

Since 1928 the Library of Congress has been preserving America's folk cultural heritage by collecting sound recordings, manuscripts, motion pictures, and photographs; and for the last fifty years the Library has published a series of phonograph records and audiocassettes that provide highlights from the collections in the Archive of Folk Culture. In keeping with this effort, since 1983 the Library's American Folklife Center has published *American Folk Music and Folklore Recordings: A Selected List* to help promote the best recordings of American folk music and folklore issued by various companies and organizations the previous year.

Small companies and organizations produce the greatest number of traditional music recordings. Many recordings result from field research projects that have received support from state arts councils, state humanities committees, and the Folk Arts Program of the National Endowment for the Arts. Although these folk music and folklore recordings elude mainstream distribution networks and seldom appear in record shops and catalogs, they have been instrumental in preserving America's heritage and encouraging performers in local communities. The recordings are also valuable resources for students, teachers, and libraries. We hope that the publication of the selected list will foster an increased awareness of such recordings and of the forms of expression they present.

Each year a panel of specialists in American traditional music meets to select a group of outstanding recordings from the approximately two hundred fifty phonograph records, audiocassettes, and compact discs submitted by producers and manufacturers or suggested by various interested parties. The resulting list is not comprehensive but is intended to make known to libraries, educators, and others important recent sound recordings. To be eligible for consideration for the 1990 list, a recording must:

1. have been released in 1990 (or 1989 if not previously submitted);
2. feature cultural traditions found within the United States;
3. emphasize "root traditions" over popular adaptations of traditional materials;
4. be conveniently available to purchasers in the United States;
5. include well-annotated liner notes or accompanying booklets relating the recordings to the per-

formers, their communities, genres, styles, or other pertinent information.

The American Folklife Center hopes that this list will encourage the continuing production of documentary folk recordings, which in turn will help conserve our country's rich folk heritage. We also hope that the list will stimulate record companies to include sufficient documentation with each recording to make it an efficient tool for education.

The recordings in the following annotated listings are produced by the companies and organizations listed at the end of the booklet. None of the recordings listed is manufactured or distributed by the Library of Congress. The booklet also lists other publications that review folk music and folklore recordings, and major mail-order distributors of folk recordings. We have included Library of Congress control numbers for the convenience of librarians; they need not be used when ordering these recordings from the particular company.

This edition of the list inaugurates a change in format. Instead of recordings being grouped by a single category (i.e. regional, Anglo-American, African-American, other ethnic, and anthology), they are now alphabetized by title, with multiple categories at the end of each annotation. We hope this change will encourage a broader perception and provide a less rigid mechanism for describing artists and genres that do not fit neatly into one category.

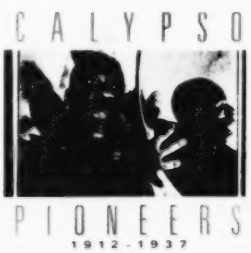
To nominate recordings for the 1990 list or to receive additional copies of this booklet, please write to: Folk Recordings List, American Folklife Center, Library of Congress, Washington, D.C. 20540.

Altamont: Black Stringband Music from the Library of Congress. Rounder Records 0238. LP/cassette/CD. Field recordings of rural black stringband music from the collections in the Archive of Folk Culture at the Library of Congress. One of very few recordings documenting the black stringband repertoire and style, this collection includes African-American versions of widely known tunes as well as some that appear to be unique to the black stringband tradition. Side A contains recordings made in Nashville, Tennessee, in 1942 of fiddler Frank Patterson and banjoist/vocalist Nathan Frazier; the recordings of Fiddler John Lusk's band on side B were made in Rocky Island, Tennessee, mostly in 1946. Notes by Charles Wolfe. LCCN 90-753742 (LP). ***Historical / African-American***

Michael Doucet: Beau Solo. Arhoolie 321. Cassette/CD. Songs and solo fiddle and accordion music from Louisiana musician Michael Doucet, usually heard as a member of Cajun band Beausoleil. Mostly waltzes, blues, and two-steps (some original) plus an unaccompanied ballad. Guitar accompaniment to fiddle tunes by David Doucet. Booklet has notes by Michael Doucet, with French/English transcriptions and translations by Sharon Arms Doucet. LCCN 90-753744 (CD). ***Contemporary / Cajun (Acadian)***

Bill Monroe: Bluegrass 1950–1958. Bear Family Records BCD 15423. CD. Four-CD set documenting the "father of bluegrass" music's first decade of recordings on the Decca label. These thirty-two recording sessions represent a creative peak in Monroe's career, during which he crystallized his sound and established his core repertoire. Accompanying sixty-five-page book includes biographical sketch, historical overview, and chronological and numerical discographies by Neil V. Rosenberg; song notes by Charles K. Wolfe; photos. LCCN 90-753746. ***Historical / Bluegrass***

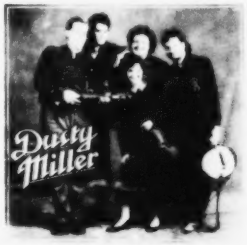
Calypso Pioneers 1912–1937. Rounder Records 1039. LP/cassette/CD. An anthology of early recordings of the West Indian African-Creole carnival music that became known as calypso, beginning with the earliest Trinidadian music on record. Most of the recordings were made in New York City by resident expatriate musicians and islanders who visited on special "recording trips"; a few examples were recorded by U.S. companies in Trinidad. Carnival and dance tunes are interspersed with songs, some accompanied only by guitar or piano and others by larger ensembles that typically include the *cuatro* (small guitar with four or five sets of double strings), and sometimes guitar, piano, violin, clarinet, string bass, and trumpet or saxophone. Notes on the evolution and history of calypso by Dick Spottswood and Don Hill. LCCN 90-753748 (LP). ***Historical / Caribbean / Calypso***



Dave Tarras: Volume One. Global Village C 105. Cassette. Historic recordings, 1929 to 1949, of one of the United States's leading clarinetists in the klezmer (Eastern European Jewish instrumental music) tradition. Originally from the southern Ukraine, Tarras absorbed American influences, expanding the boundaries of traditional klezmer style. His eight-decade career encompassed contributions in the recording studio (as soloist and bandleader), and in Yiddish theater and radio. Includes dance tunes such as *hora, sirba, sher,* and *bulgar* as well as free-rhythm improvisational forms such as *doina* and *kale bazetsn.* Notes by Michael Schlesinger, Michael Alpert, and Joel Rubin. LCCN 90-753750. ***Historical / Jewish-American / Klezmer***

Down Around Bowmantown . . . Then and Now. Center for Appalachian Studies and Services/ Tennessee Folklore Society. Now and Then Records N&T 1001. LP and cassette Portrait of a musical community in northeast Tennessee, a region known for its vigorous old-time string-band tradition. Side 1 contains remastered home disc recordings made between the late 1930s and early 1950s of banjo player Clyde Dykes, fiddler Gilbert Broyles, guitarist and singer Tom Slagle and others; recent recordings of informal music-making sessions on side 2 include some of the same musicians featured on the home disc recordings. Twenty-page booklet with extensive notes by Tim Stafford and Richard Blaustein gives regional history, biographical information on the musicians, song notes, and a history of home disc recording. Maps; photos; illustrations. LCCN 90-753751 (LP). ***Contemporary and Historical / Appalachian / Tennessee***

Dusty Miller. June Appal Recordings JA 0057. LP/cassette. Debut album from Dusty Miller, a nationally acclaimed group of young bluegrass musicians from East Tennessee. This album is a mix of originals, gospel, Bob Wills songs, and some material not usually heard in a bluegrass context. The band includes Adam Steffey (mandolin, lead and harmony vocal), Tim Stafford (guitar, lead and harmony vocal), Tammy Steffey (fiddle, lead and harmony vocal), Barry Bales (bass, harmony vocal), and Brian Fesler (banjo). Jacket notes by Jack Tottle. LCCN 90-753752 (LP). ***Contemporary / Bluegrass***



Early Mandolin Classics, Volume 1. Rounder Records 1050. LP/cassette/CD. A cross-cultural anthology of recordings documenting bands that featured the mandolin in the pre-bluegrass 1920s and 1930s. Examples of Puerto Rican, African-, Anglo-, Italian-, and Ukrainian-American styles performed primarily on the flatback mandolin, with a few banjo-mandolin selections. Remastered from 78 rpm records, most of which have never been reissued in collections. Jacket notes by

Terry Zwigoff. LCCN 90-753753 (LP). ***Historical / Multi-ethnic / Mandolin***

Eight-Hand Sets and Holy Steps: Early Dance Tunes and Songs of Praise from North Carolina's Black Tradition. Folklife Section, North Carolina Arts Council/North Carolina Museum of History, Longleaf Records LL001RE. LP. A sampler of African-American traditions that flourished in North Carolina from the mid-1800s through the early 1900s, recorded in the late 1970s as part of the North Carolina Museum of History exhibit "The Black Presence in North Carolina." Side 1 presents the secular music of dance parties and social gatherings—dance tunes such as rags and reels, and ballads accompanied on fiddle, banjo, harmonica, guitar, and bones. Side 2 contains spirituals and songs of praise performed by congregations, sacred singing groups, and individuals with guitar or harmonica accompaniment. Twenty-four-page booklet with extensive notes by Glenn Hinson gives descriptions of the traditions, biographies of musicians, and photographs. LCCN 88-743072. ***Contemporary / African-American / North Carolina***

Ethnic Dance Music in Northern Indiana: Greek, Macedonian, Serbian and Croatian. Archives of Traditional Music, no catalog number. Cassette. Social dance music of four culturally overlapping ethnic communities in northern Indiana from the collections of Indiana University's Archives of Traditional Music. Mostly current field recordings from church dances, festivals, and restaurants, with two historic recordings of the first Macedonian band formed in the United States. Recordings show the coexistence of old- and new-world pieces in current repertoires, and, with the exception of the tamburitza groups, the use of modern Western instruments. Notes by Paul Tyler. LCCN 90-753756. ***Contemporary and Historical / Greek-American, Macedonian-American, Serbian-American, Croatian-American / Indiana***

John Check and the Wisconsin Dutchmen: Everybody's Favorites. North Star Appli NSA 153. LP/cassette. Polka music from one of the upper Midwest's leading exponents of the Dutchman style, characterized by its hard-driving rhythm, staccato execution of the melody, three- and four-part harmonies, and a typical instrumentation that includes tuba, concertina, trumpets, saxophones, clarinets, and drum set. This nineteenth album from the Wisconsin Dutchmen is a representative cross-section of their repertoire, including polkas, waltzes, laendlers, schottisches, and several "big band modern" tunes. Jacket and insert notes by John Check. LCCN 90-753760 (LP). ***Contemporary / Polka: Wisconsin***

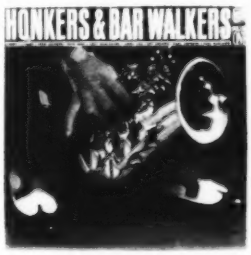
Santiago Jiménez, Jr.: Familia y Tradición. Rounder Records 6033. LP/cassette/CD. Conjunto (a Mexican-American dance music tradition from south Texas) played and sung by button accordionist Santiago Jiménez, member of a respected San Antonio musical family. Jiménez, who specializes in the older conjunto style played by his father Santiago, Sr., stresses family ties in this album. Among the typical mix of *rancheras, corridos,* polkas, and schottisches are three originals written for family members, five written by Jiménez's father, a version of a recent hit by his brother Flaco, and a bilingual version of "You Are My Sunshine." Other band members are Toby Torres on *bajo sexto* (a type of twelve-string guitar) Juan Viesca on *tololoche* (acoustic bass) and Cookie Martínez on drums. Jacket notes by John Morthland; insert has song notes by Dr. José Reyna and Spanish/English lyric transcriptions and translations by Yleana Martínez. LCCN 90-753762 (LP). ***Contemporary / Mexican-American / Conjunto***

Narciso Martínez: The Father of Tex-Mex Conjunto: El Huracán del Valle, Volume Two. Arhoolie/Folklyric 9055. LP/cassette. Button accordionist Narciso Martínez, born in 1911, set the standard for instrumental *conjunto* (a Mexican-American dance music tradition from south Texas) in the 1930s and 1940s. This collection, reissued from 1948–60 recordings made during the zenith of Martínez's career, contains instrumental dance tunes as well as accompaniments for popular solo and duet singers such as Lydia Mendoza and the Mendoza sisters. Jacket notes by Chris Strachwitz. LCCN 90-753795 (LP). ***Historical / Mexican-American / Conjunto***

John Cephas and Phil Wiggins: Guitar Man. Flying Fish 470. LP/cassette/CD. Southeastern, or "Piedmont," blues from Washington, D.C., musicians "Bowling Green" John Cephas and "Harmonica" Phil Wiggins. Guitarist/singer Cephas and harmonica player Wiggins, who have been playing acoustic blues together for fifteen years, present in this album a mix of traditional Piedmont and contemporary urban blues stylings. Jacket notes by Barry Lee Pearson include a brief bibliography. LCCN 90-753763 (CD). ***Contemporary / African-American / Blues: Piedmont***

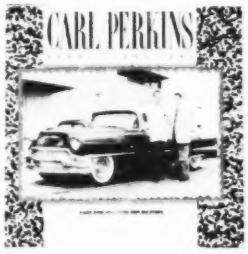
Hawaiian Drum Chants: Sounds of Power in Time. Smithsonian/Folkways Records SF 40015. LP/cassette/CD. Documents the traditions of *hula pahu* (Hawaiian drum dances and drumming) with 1989 recordings of a family of contemporary masters; and historic recordings, beginning from 1923, of the earliest generation of masters known to have established the hula pahu traditions perpetuated today. Insert notes by Elizabeth Tatar have a discography and transcriptions and translations of the chants. The recording was

prepared in conjunction with the publication *Hula Pahu, An Exploration of Movement and Sound of a Hawaiian Performing Genre,* by Adrienne L. Kaeppler and Elizabeth Tatar (Honolulu: Bishop Museum Press, 1989). LCCN 90-753765 (CD). ***Historical and Contemporary / Hawaiian***



Honkers and Bar Walkers, Volume One. Delmark DL-438. LP/cassette/CD. Anthology of some of the lesser known, but important tenor sax players who helped to shape early 1950s rhythm and blues. Mostly reissues of recordings made between 1949 and 1953, including Jimmy Forrest's "Night Train" and Cozy Eggleston's "Big Heavy," with some previously unissued titles and alternate takes. Jacket notes by Bob Porter. LCCN 90-753767 (LP). ***Historical / African-American / Rhythm & Blues: Saxophone***

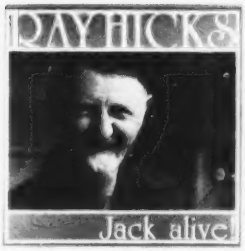
Carl Perkins: Honky Tonk Gal: Rare and Unissued Sun Masters. Rounder Records SS-27. LP/cassette/CD. Singer, guitarist, and composer of "Blue Suede Shoes," Carl Perkins was a pioneer of the country/blues hybrid now known as rockabilly. These potential singles, experiments, and alternate takes, most of them previously unissued, were made in Memphis for the Sun label from 1954 to 1957 and include an alternate version of Perkins's hit "Dixie Fried." Jacket notes by Colin Escott. LCCN 90-753774 (LP). ***Historical / Rockabilly: Memphis***



The Tau Moe Family with Bob Brozman: Ho'omana'o I Na Mele O Ka Wa U'i (Remembering the Songs of Our Youth). Rounder Records 6028. LP/cassette/CD. Current recordings (and one historic reissue) of Hawaii's Tau Moe Family, with steel guitarist Bob Brozman, performing the now-archaic acoustic hula style that flourished from the 1880s to the 1920s, before

the introduction of the electric steel guitar. One of the most widely traveled groups of Hawaiian musicians, the family spent over fifty years touring Asia, Australia, Europe, and the Middle East. Mostly hulas, with a waltz, a rag, two Samoan songs, and a *hapa-hole* (half-white) song. The group includes Tau Moe, guitar and bass vocals; Rose Moe, lead vocals; Lani Moe, ukelele and vocals; Dorian Moe, second guitar and vocals; and Bob Brozman, Hawaiian guitar and harp guitar. Jacket notes by Bob Brozman. LCCN 90-753775 (LP). ***Contemporary / Hawaiian***

Eddie Blazonczyk's Versatones: It's Our 25th Anniversary. Bel Aire 3041. LP/cassette/CD. Silver anniversary album from six-member Chicago group whose bandleader, Eddie Blazonczyk, Sr., is one of the most important figures in the creation of the contemporary Polish-American polka sound. Spirited vocals, crisp trumpet lines, reedy concertina, and powerful electric bass characterize the Versatones' sound. Lyrics on side 1 are sung in English, and on side 2 in Polish or Polish and English. Repertoire is a mixture of contemporary compositions, new versions of traditional polkas, and several "country-flavored" polkas. Jacket has photo history of the group; insert notes by Margy McClain give background on polka music in the Polish-American community and biographical information on Eddie Blazonczyk, Sr. LCCN 90-753776 (LP). ***Contemporary / Polish-American / Polka: Chicago***



Ray Hicks: Jack Alive! June Appal Mountain Masters Series JA 0052. Cassette/CD. Master storyteller Ray Hicks of Beech Mountain, North Carolina, usually known for his "Jack" tales, mixes songs and "just talk" with stories from his own life on this album, recorded at the Hicks home. Among others there are stories of hard times faced during the Depression ("The Vision of the Automobile Engine"), of humorous events ("The Sign was In the Knees"), and the supernatural ("The Witch on Stone Mountain"). Cassette comes with insert notes by Doug Dorschug and Gurney Norman; CD comes with a sixteen-page booklet containing a Hicks family history by Doug Dorschug and an essay by Gurney Norman. LCCN 90-741052 (CD). ***Contemporary / Appalachian / Storytelling***

Flory Jagoda: Kantikas Di Mi Nona (Songs of My Grandmother). Global Village C 139. Cassette. Born in Sarajevo, Bosnia (now Yugoslavia), Flory Jagoda sings in Ladino, the language of Sephardic Jews who settled in other Mediterranean countries following their expulsion from Spain after 1492. Mostly songs passed down in Jagoda's family, with four originals recalling memories of family holidays, all performed in a 1930s Bosnian style. Guitar, mandolin, and tambourine accompaniment. Song transcriptions and notes by Flory Jagoda. LCCN 90-753777. ***Contemporary Sephardic Jewish-American***

Live Again! WCYB Bristol Farm and Fun Time. Rebel 854. LP/cassette. Selected performances from legendary live radio show "Farm and Fun Time," a noontime musical variety show aimed at rural listeners that was broadcast by Bristol, Tennessee, radio station WCYB in the late 1940s and 1950s. This album features early bluegrass and post-war hillbilly music from the program's most popular musicians Lester Flatt and Earl Scruggs, Curly King, Carl and J.P. Sauceman, Mac Wiseman, and Carter and Ralph Stanley (companion album Rebel 855, *The Stanley Brothers,* presents their broadcasts from two years earlier). Jacket notes by Jack Tottle. LCCN 90-753778 (LP). ***Historical / Appalachian***

Liz Carroll. Green Linnett 1092. LP/cassette/CD. Jigs, hornpipes, reels, and other dance tunes, mostly original, from Chicago Irish-American fiddler Liz Carroll, one of the foremost instrumentalists in contemporary Irish-American music. Includes one original tune by Dáithi Sproule, who accompanies Carroll on the guitar throughout the album. Song notes by Liz Carroll. LCCN 90-753779 (CD). ***Contemporary / Irish-American***

Low Blows: An Anthology of Chicago Harmonica Blues. Rooster Blues R7610. LP/cassette. Classic 1950s Chicago blues featuring harmonica and electric guitar, mostly from players who seldom or never recorded when the style was in its heyday. All of the tracks, recorded between 1972 and 1980, are previously unissued. Presents better-known harpmen like Big Walter Horton and Carey Bell, along with other players Easy Baby, Big Leon Brooks, Mojo Buford, Good Rockin' Charles, Golden Wheeler, and Big John Wrencher. Band members include guitarists Joe Carter and Big Guitar Red. Insert notes, musicians' biographies, and recording session data by Jim O'Neal. LCCN 90-753780 (LP). ***Contemporary / African-American / Blues: Chicago: Harmonica***

Magic Sam: The Magic Sam Legacy. Delmark DS 651. LP/cassette. Tribute album for the late Chicago blues singer and guitarist Samuel "Magic Sam" Maghett, one of the leading exponents of the complex "West Side" electric guitar style that evolved from the economic necessity of the three-piece band. These tracks, all previously unissued, are made up mostly of material from 1966-68 recording sessions for Magic Sam's two Delmark albums. Accompanying musicians include Eddie Shaw (tenor saxophone), Shakey Jake (harmonica), Mighty Joe Young (rhythm guitar), Lafayette Leake (piano), Mack Thompson (bass), and Odie Payne, Jr. (drums). Jacket notes by Robert Koester. LCCN 90-753781 (LP). ***Historical / African-American / Blues: Chicago***

Fred McDowell: Mississippi Delta Blues. Arhoolie 304. Cassette/CD. Delta country blues from singer and guitarist Fred McDowell (1904?–1972), a master of the bottleneck slide guitar style and a major influence on contemporary artists. Includes two songs recorded with early influence and teacher Eli Green. Notes by Chris Strachwitz. LCCN 90-753782 (CD). ***Historical / African-American / Blues: Delta***

Moving in the Spirit: Worship Through Music in Clear Creek, Miss. Center for the Study of Southern Culture, Southern Culture Records SC 1705. LP. Field recordings of music and spoken word in worship services at Clear Creek Missionary Baptist Church, located in a small, rural black community in northeast Mississippi. The broad range of expression documented within this one community includes the older lined hymns (the repetition by the congregation of lines called out one at a time by a leader), congregational hymns, newer gospel pieces, chanted prayer, and sermonizing. Jacket notes and photographs by Therese Smith. LCCN 90-753783. ***Contemporary / African-American / Mississippi***

Norwegian-American Music from Minnesota: Old-Time and Traditional Favorites. Minnesota Musical Traditions series (cosponsored by the Minnesota Historical Society and the Minnesota State Arts Board) C-002. LP and cassette. Field recordings, made in 1987 and 1988, sampling some of the musical traditions of Norwegian-Americans whose forebears settled in Minnesota in the nineteenth century. Selections are mostly from the current *gamaldans*, or "old-time dance" music tradition, including waltzes, schottisches, and polkas, with one vocal. Other selections are a Hardanger fiddle tune from the *bygdedans* tradition of Norwegian regional dance music, and a hymn played on the psalmodikon (single-string bowed instrument). Notes by Philip Nusbaum. LCCN 90-751417 (LP). ***Contemporary / Norwegian-American / Minnesota***

Now That's a Good Tune: Masters of Traditional Missouri Fiddling. University of Missouri Cultural Heritage Center, Grey Eagle Records 101. 2-LP set/2-cassette set. Recent recordings (1984–89) of thirteen Missouri fiddlers, mostly older men and women, documenting both regional styles and the role of women in traditional fiddling. Accompanying sixty-four-page book has an overview of Missouri fiddling styles and contexts by Howard Wight Marshall; musicians' biographies by Amy E. Skillman, Charles Walden, and Julie Youmans; tune annotations and transcriptions; extensive bibliography and discography; photos, map, and other illustrations. LCCN 89-50679 (LP). ***Contemporary / Fiddling / Missouri***

Ojibway Music from Minnesota: A Century of Song for Voice and Drum. Minnesota Musical Traditions series (cosponsored by the Minnesota Historical Society and the Minnesota State Arts Board) C-003. LP/cassette. One hundred years of Ojibway music, from early wax cylinder to recent digital recordings. Most of side A contains secular songs typical of those performed at large community dances, usually called *powwows*. The other two selections are contrasting recordings made sixty years apart of the same "dream song." Side B contains moccasin game [gambling] songs from 1899 and 1988; a story song; the oldest recorded Ojibway love song paired with two more contemporary ones; and two urban popular songs. Fifteen-page booklet by Thomas Vennum, Jr., has photos, map, some song text transcriptions and translations. LCCN 90-753785 (LP). ***Contemporary and Historical / Native American: Ojibway / Minnesota***

Puerto Rican Music in Hawai'i: Kachi-Kachi. Smithsonian/Folkways SF 40014. LP/cassette/CD. Field recordings of *kachi-kachi*, the dance music tradition of Puerto Rican immigrants who came to Hawaii as plantation laborers beginning in 1900. These recordings of *bomba*, *plena*, *seis*, and other song/dance forms were made in a variety of settings, including clubs, churches, parties, and informal gatherings. Instruments in a typical group include the *cuatro* (small guitar with four or five sets of double strings) or the *sinfonia* (button accordion) as the lead instrument; the six-string Spanish guitar; the *guiro* (serrated gourd played by scraping); electric bass guitar; and other percussion instruments such as bongos, congas, and maracas. Transcriptions and translations of song texts; notes by Ted Solís. LCCN 90-753786 (CD). ***Contemporary / Puerto-Rican / Hawaii***

Morgan Sexton: Rock Dust. June Appal Mountain Masters Series JA 0055. LP/cassette. Songs and tunes from traditional Appalachian ballad singer and banjo player Morgan Sexton, born in 1911 in Linefork, Kentucky. Sexton has been singing and accompanying himself with his two-finger banjo style for seventy years. Sexton is joined on a few selections by his nephew Lee "Boy" Sexton on the fiddle. Jacket notes contain Sexton's recollections of his life as a coal miner, and other notes by D. Gregory White and Mike Seeger. Eight-page insert has interview excerpts; texts, banjo tunings, and notes for each song by D. Gregory White. LCCN 90-753788 (LP). ***Contemporary / Appalachian***

Songs of Indian Territory: Native American Music Traditions of Oklahoma. State Arts Council of Oklahoma/Center of the American Indian, no catalog number. Cassette. A sampler of Oklahoma Native American musical traditions, recorded live at the Songs of Indian Territory workshops and the Indians For Indians Hour tribute concert in Oklahoma City in 1988. Selections include love songs, handgame songs, lullabies, and hymns; war dance, gourd dance, round dance, and stomp dance songs, as well as examples of Plains Indian flute tradition. Accompanying book edited by Willie Smyth has essays describing historical and contemporary American Indian musical practices and specific collections documenting Oklahoma Indian music. Photos; illustrations; some bibliographical and discographical information. LCCN 89-82566. ***Contemporary / Native American: Caddo, Cherokee, Comanche, Creek, Kiowa, Pawnee/Otoe, Ponca, Potawatomi, Seminole / Oklahoma***

Viola Turpeinen: The Early Days—Finnish-American Dance Music, 1928–1938. Thimbleberry Recordings THC 1006. Cassette. Reissues of 78 rpm recordings made for Victor by Finnish-American accordionist Viola Turpeinen (1909–1958) of Champion, Michigan. A legendary figure to a generation of Finnish-Americans, Turpeinen's thirty-year career included recording for several record labels and performing at concerts and dances across the country. Three of the fourteen selections feature Turpeinen playing solo; others are duets with singer/violinist John Rosendahl, and trio configurations of two accordions with violin, or accordion with trumpet and piano. Notes by Toni and Oren Tikkanen; photos. LCCN 90-753790. ***Historical / Finnish-American***

Zydeco: Volume One, The Early Years (1961–1962). Arhoolie 307. Cassette/CD. Historic live recordings of zydeco, the accordion-powered dance music of Gulf Coast Creoles that evolved from a fusion of African-Caribbean and Acadian (Cajun) elements, with influences from blues and early rock music. Some of the featured accordionists are Albert Chevalier, Sidney Babineaux, Peter King, Willie Green, and Clifton Chenier, recorded mostly at taverns and house dances in

Houston, Texas, and southwest Louisiana in 1961 and 1962. Groups consist of one or more accordions with either "rubboard" or drum set; some also have piano or guitar. Some selections are reissues; over half have never been released before. Notes by Chris Strachwitz. LCCN 90-753791 (CD). ***Historical / African-American Creole / Zydeco***

The following recordings, though different in presentation concept from those listed above, were considered by the panel to be excellent educational products.

Los Mariachis! An Introduction to Mexican Mariachi Music. World Music Press, no catalog number. Cassette/booklet set designed for classroom participation or individual study; appropriate for fifth grade and above. Available directly from World Music Press, P.O. Box 2565, Danbury, Connecticut 06813; or from distributor Baker & Taylor, 501 South Gladiolus Street, Momence, Illinois 60954. LCCN 90-191669

Los Tesoros del Espiritu: Familia y Fé (Treasures of the Spirit: Family and Faith.)—A Portrait in Sound of Hispanic New Mexico. Museum of International Folk Art, no catalog number. Three-CD set. Recording is a companion to the museum's exhibit Familia y Fé (Family and Faith), and includes narration, historical readings, and field recordings documenting a wide spectrum of New Mexico's regional folklore. Introductions are in English; most of the other material is in Spanish. Available from the Museum of International Folk Art Gift Shop, P.O. Box 2087, Santa Fe, New Mexico 87504. LCCN 90-741051

Sounds of the World—Music of East Asia: Chinese, Korean, and Japanese Traditions in the United States. Music Educators National Conference 3036. Study guide by William M. Anderson. LCCN 90-753792. **Sounds of the World—Music of Eastern Europe: Albanian, Greek, and South Slavic Traditions in the United States.** Music Educators National Conference 3038. Study guide by Patricia Shehan Campbell. LCCN 90-753794. Both are three-cassette sets with study guides that feature narration, interviews, and music examples; for use in elementary school and above. Available from Music Educators National Conference Publication Sales, 1902 Association Drive, Reston, Virginia 22091-1597

Publishers of Listed Recordings

Archives of Traditional Music
Morrison Hall
Indiana University
Bloomington, IN 47405

Arhoolie Records
10341 San Pablo Avenue
El Cerrito, CA 94530

Bear Family Records, distributed by
County Sales
P.O. Box 191
Floyd, VA 24091

Bel-Aire Records
7208 S. Harlem Avenue
Bridgeview, IL 60455

Delmark Records
4243 N. Lincoln
Chicago, IL 60618

Flying Fish Records
1304 W. Schubert
Chicago, IL 60614

Global Village Music
Box 2051 Cathedral Station
New York, NY 10025

Green Linnet Records
43 Beaver Brook Road
Danbury, CT 06810

Grey Eagle Records
Extension Publications
115 South Fifth Street
Columbia, MO 65211

June Appal Recordings
306 Madison Street
Whitesburg, KY 41858

Longleaf Records
c/o Folklife Section
North Carolina Arts Council
Department of Cultural Resources
Raleigh, NC 27611

Minnesota Historical Society Press
Order Department
1500 Mississippi Street
St. Paul, MN 55101

North Star Appli
1451 W. Mason Street
Green Bay, WI 54303

Now and Then Records
c/o Center for Appalachian Studies and Services
East Tennessee State University
Box 19180A
Johnson City, TN 37614-0002

Rebel Records, distributed by
County Sales
P.O. Box 191
Floyd, VA 24091

Rooster Blues Records
232 Sunflower Avenue
Clarksdale, MS 38614

Rounder Records
One Camp Street
Cambridge, MA 02140

Smithsonian Folkways, distributed by
Rounder Records
c/o Roundup Distribution
P.O. Box 154
Cambridge, MA 02140

Southern Culture Records
c/o Center for the Study of Southern Culture
The University of Mississippi
University, MS 38677

State Arts Council of Oklahoma
c/o Center of the American Indian
Kirkpatrick Center
2100 N.E. 52 Street
Oklahoma City, OK 73111

Thimbleberry Recordings
c/o Postman North
Route 1, Box 195
Calumet, MI 49913

For further listings and reviews of folk recordings, consult publications such as *American Music, Bluegrass Unlimited, Blues & Rhythm: The Gospel Truth, County Sales Newsletter, Devil's Box, Dirty Linen, Disc Collector, Down Home Music Newsletter, Ethnomusicology, Folk Roots, Journal of American Folklore, Juke Blues, Living Blues, Musical Traditions, Old-Time Herald, Old Time Country, Old Time Music, Record Roundup, Rejoice: The Gospel Music Magazine, Sing Out, Tale Trader, Western Folklore, The World of Music,* and *Yarnspinner. Ethnomusicology*, the journal of the Society for Ethnomusicology, publishes a "Current Discography" feature in each issue. In addition, the free guide *Folklife and Ethnomusicology Serial Publications in North America* is available from the American Folklife Center, Library of Congress, Washington, D.C. 20540.

For a more complete guide to folk record labels and direct mail-order sources, write for the free reference aid *Recording Companies in North America Specializing in Folk Music, Folklore and Ethnomusicology* (LCFARA 3) prepared by the American Folklife Center.

Folklife Sourcebook, a directory of folklife resources in the United States and Canada, can be obtained by sending $8 plus $3.50 for handling to Sales Shop, Library of Congress, Washington, D.C. 20540.

Mail-Order Sources for Folk Recordings

Alcazar Records
P.O. Box 429
Waterbury, VT 05676
(802) 244-8657

Andy's Front Hall
Wormer Road
Post Office Box 307
Voorheesville, NY 12186
(518) 765-4193

Appalshop
Marketing and Sales
306 Madison Street
Whitesburg, KY 41858
(606) 633-0108

The Celtic Trader
P.O. Box 35495
Charlotte, NC 28235
(800) 822-2420

Country Dance and Song Society of America
17 New South Street
Northampton, MA 01060
(413) 584-9913

County Sales
P.O. Box 191
Floyd, VA 24091
(703) 745-2001

Down Home Music Mail Order
6921 Stockton Avenue
El Cerrito, CA 94530
(415) 525-1494

Elderly Records
1100 North Washington
P.O. Box 14210
Lansing, MI 48901
(517) 372-7890, 372-4161

Flying Fish Records
1304 West Schubert
Chicago, IL 60614
(312) 528-5455

House of Musical Traditions
7040 Carroll Avenue
Takoma Park, MD 20912
(301) 270-9090 after noon, E.S.T.

Music of the North American Indian
Canyon Records and Indian Arts
4143 North Sixteenth Street
Phoenix, AZ 85016
(602) 266-4823

National Catalog of Storytelling
National Storytelling Resource Center
P.O. Box 309
Jonesborough, TN 37659
(615) 753-2171

Nose-Abby Yours
6865 Scarff Road
New Carlisle, OH 45344
(800) 828-0115

Original Music
R.D. 1, Box 190
Lasher Road
Tivoli, N.Y. 12583
(914) 756-2767

Rooster Blues
232 Sunflower Avenue
Clarksdale, MS 38614
(601) 627-2209

Rounder Records
c/o Rounder Distribution
P.O. Box 154
North Cambridge, MA 02140
(617) 661-6044

Uncle Jim's Country Music Catalog
P.O. Box A
Arcadia, CA 91066
(800) 776-8742

World Music Institute
49 West 27th Street, #810
New York, NY 10001
(212) 545-7536

World Music Press
P.O. Box 2565
Danbury, CT 06813
(203) 748-1131

Previous editions of *American Folk Music and Folklore Recordings: A Selected List* are available from the American Folklife Center and at facilities across the United States through the Educational Resources Information Center (ERIC) of the U.S. Department of Education. Consult your librarian or online service vendor (such as BRS or DIALOG), or contact:

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Alexandria, VA 22304
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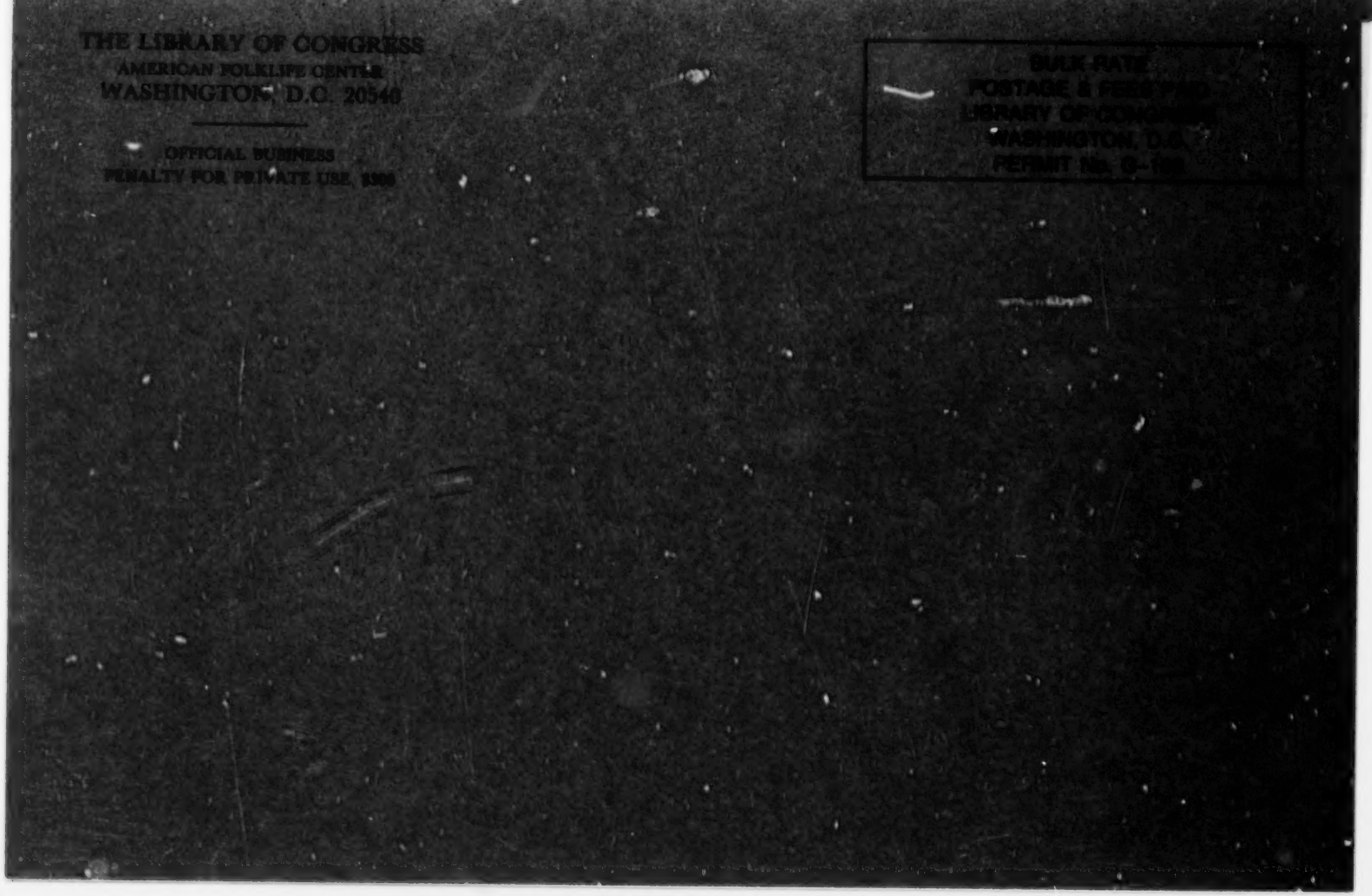
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